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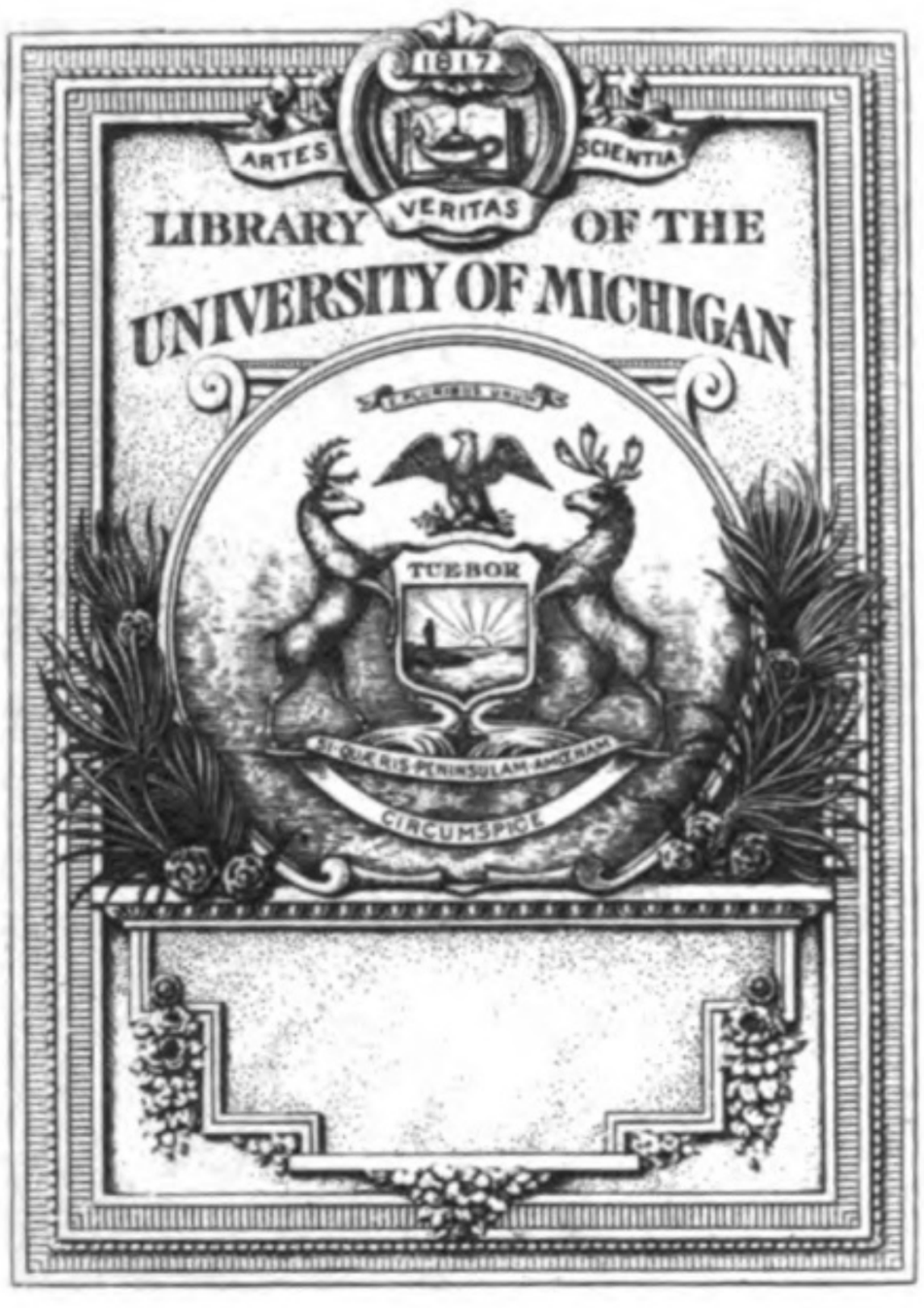

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363 HODGSON and GRAVES' Catalogue of Engravings, 8vo. *cloth* 1836 0 2 0

Includes Indexes to the Musée Français, Boydell's Shakespeare, the Houghton Gallery, etc.

364 HOGARTH. THE FAMOUS JOLY COLLECTION OF THE WORKS OF THIS GREAT ARTIST, comprising ORIGINAL DRAWINGS AND ENGRAVINGS, and including numerous excessively rare plates, the whole most carefully arranged and mounted in 24 volumes, atlas folio, *in half green morocco, vols. I and II (forming the* CHARLEMONT COLLECTION) *distinctively bound* 1717 *and after* 800 0 0

This unparalleled Collection contains about 158 of Hogarth's DRAWINGS AND 6097 PRINTS, comprising almost everything which was engraved by Hogarth, and after his designs. No two prints are of identical issue, and we have thus the various states of nearly the entire *Œuvre*.

CONTENTS.

Vols. 1 and 2. **LORD CHARLEMONT'S COLLECTION INTACT,** *consisting of* 10 *drawings and* 328 *prints*, as arranged by Richard Livesay.

In the "Advertisement" at the beginning, dated Dublin, March 6th, 1788, Lord Charlemont says:—"*In order to exemplify the gradual growth of Genius in their inimitable Author the following prints are placed as nearly as could be ascertained in their chronological order, his own portraits only excepted, which are put at the head of his works . . . the*

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ogarth—*continued.*

following prints were arranged by Mr. Richard Livesay, Painter, and editor of the greater part of Hogarth's posthumous Works, who came over from England on purpose to copy, for an engraving, my picture of Picquet, or Virtue in Danger."

Lord Charlemont evinces in this preface great friendship and admiration for Hogarth, by whom the majority of the prints had been directly supplied. Throughout these two volumes numerous notes, with interesting information as to states and costs of the various prints are to be found.

The first print in this (the Charlemont) collection is the very rare portrait of Hogarth and Dog, before the plate was changed to Churchill as the Bear. There is also a number of engraved designs done by Hogarth whilst still employed as a Goldsmith, dating from about 1724, amongst them the design for a tankard for the club of Artists at the "Castle," Clare Market, etc.

First impressions of Butler's Hudibras, Six earliest proofs to Lord Carteret's Don Quixote, published 1738.

An unique state of the portrait of Sarah Malcolm with a gallows added in the background.

Nine plates of Tour to Rochester, before the references were printed at the bottom; one of two sets known in this state.

Numerous receipt tickets, amongst others for the "Fair," "Rake's Progress," and "Harlot's Progress," two states, one of which he cancelled. Midnight Modern Conversation, in red, first impression. Set of Rake's Progress, first impressions, with boy stealing cane in the arrest.

Set of Rake's Progress, earliest impressions, after the alterations to the boys gambling, in plate of the arrest.

Before and After, first impressions. A note to these prints states that they were engraved without the knowledge of Mrs. Hogarth, who would not have parted with the originals had she known such use would have been made of them.

Distressed Poet, first impression.

Lady Byron, full-length mezzotint by Faber, after Hogarth; also one three-quarters length.

Strolling Actresses, first and second impressions.

Numerous Portraits of Captain Coram, Dr. Hoadly, etc., earliest impressions.

Set of Marriage à la Mode.

Portraits of David Garrick, Lord Byron, etc.

Calais Gate (1749).

March to Finchley, aquafortis proof, the Sunday print, December 30th, 1750, with Prussia spelt with one *s*. Plate of December 31st, with correction in spelling. In Vol. 17 there is another impression of December 31st, with the mistake in the spelling.

Early states of Beer Street, Gin Street, Progress of Cruelty. Also two large woodcuts of the Perfection and Rewards of Cruelty; Set of Election plates, first impressions.

Proof Portrait of Henry Fielding.

The Bruiser, Chas. Churchill, first impression.

Portraits of Lord Holland and Lord Charlemont, etched by Haynes.

George Taylor's fight with Death, 2 prints.

Daniel Lock, portrait mezzotint by Ardell.

Fine drawing of a Man, study for a design in one of the pictures in Redcliff Church, Bristol.

Academy figure of Woman drawing.

3. **THE KINGSBURY contemporaneous Collection intact** (Hogarth engraved a Coat of Arms for Mr. Kingsbury), 86 prints, early states.

4. ONE HUNDRED AND TWENTY-SIX DRAWINGS from the **Lort and other collections, especially interesting amongst them being the**

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Hogarth—*continued.*

original Designs of "Beer Street," "Gin Lane," the four stages of the "Progress of Cruelty," and "Paul before Felix." George Taylor thrown by Death, and giving Death a cross-buttock on the last day, and three cartoons of Heads. These drawings executed in red crayon were mentioned by Nichols in his biographical Anecdotes of Hogarth, in 1781, as being in the possession of the Rev. Dr. Lort, whose collection was sold by Leigh and Sotheby in 1791, but remained entire till 1872 when it was broken up and sold by Sotheby, at which sale Dr. Joly secured the above-mentioned drawings.

When Livesay, the manager of Mrs. Hogarth's business, arranged Lord Charlemont's collection, to the prints of Beer Street he appended the following memorandum: "*There is an original drawing of Beer Street in the collection of Dr. Lort that is, in the principal group, entirely different to these, and has considerable merit. I imagine it to be an intermediate design.*" Thereby establishing the authenticity of the Drawing in Dr. Lort's collection.

Other drawings are Lord Lovat, in sepia, Midnight Modern Conversation, in oils, Hogarth's Dog, in oils, and many others, sketches and drawings, and studies for pictures.

5. Hogarthiana, viz. portraits of Hogarth, his Wife, his Wife's family, and commentators on Hogarth, views and other prints relating to them, 1 drawing and 274 prints.

   This volume also contains an interesting document signed by Bartolozzi, Wm. Woolett, Wm. Wynne Rigland, stating that they had examined Hogarth's plates and found that they had not been re-touched. It is dated London, January 21st, 1783.

6. Shop Bills, 62; Tickets and book-plates, etc. 116; Coats of Arms, 86; Impressions from plates, 1 drawing and 69 prints, including the original "Rape of the Lock," "Search Night," and "Artist's Tankard," engraved Tickets, etc. 32; Receipts and groups of Heads, 190.
7. Receipts and groups of Heads, 97; Burlesque Coats of Arms, 3; Book Illustrations, 437.
8. Book Illustrations, 15 drawings and 315 prints, many in fine early states.
9. Book Illustrations, 1 drawing and 380 prints.
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11. Harlot's Progress, 116 prints; Southwark Fair, 34 prints; Midnight Modern Conversation, 61 prints; Charity in the Cellar, 3 prints; Drinking Scenes, 9 prints.
12. Rake's Progress, 209 prints, fine early impressions.
13. Rake's Progress, 134 prints; Before and After, 26 prints; Bagnio Scenes, 4 prints; Swearing a Child, 27 prints; Christening, 10 prints; Lady's Last Stake, 9 prints; Poor Man loaded with Mischief, 6 prints; Sleeping Congregation, 30 prints; Scotch Conventicle.
14. Distressed Poet, 1 drawing, 32 prints; Enraged Musician, 34 prints; Times of the day, 112 prints; Strolling Actresses, 27 prints; Taste in High Life, 21 prints.
15. Marriage-a-la-Mode, 248 prints.
16. Industry and Idleness, 389 prints.
17. On Guard, 24 prints; Calais Gate, 35 prints; March to Finchley, including the print of December 31st, 1750, with one *s* in Prussia, and the woodcut plate noted as most rare, 43 prints; Beer Street and Gin Lane, 64 prints; Progress of Cruelty, 66 prints.
18. Election, 132 prints; France and England, 36 prints; Cockpit, 31 prints; Milk Maid's May-Day, 4 prints; Humours of St. Giles's, prints by other Artists illustrative of the Hogarthian period, 17 prints; Views, Temple Fountain, Stocks Market, Foundling Hospital, etc. 8 prints.
19. Satirical, including Enthusiasm Delineated, of which there is only one other impression in the original state, that in the British Museum, 4 drawings and 250 prints.

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ogarth—*continued.* £ s. d.

20. Satirical, 1 drawing and 141 prints; Portraits, 170 prints.
21. Portraits, 265 prints, including fine large mezzotints of Hugh Percy, Earl of Northumberland, and the Countess of Northumberland, patrons of Hogarth, by Fisher after Reynolds.

    A Portrait of Mr. Pine, executed in Rembrandt's style. "*This was Mr. Hogarth's own chosen impression, and hung in his parlour and was bought at the sale of his remains by Auction, Sat.* 24, *anno* 1791, *by John Cranch.*"—*Note.*
22. Historical, 1 drawing and 170 prints, including Paul before Felix. Sealing the tomb, mezzotint by Jenner, early proofs. Resurrection of Christ, mezzotints by Jenner, early proofs. Beggar's Opera, engraved by William Blake, earliest proof states. Indian Emperor, engraved by Dodd.
23. Historical, 50 prints; Mrs. Hogarth's publications, 136 prints.
    Large mezzotints of Garrick in Green Room, early proofs.
    Sigismunda, etched by James Basire under the direction of W. H., etc.
24. Later publications, including Sam Ireland's, White's, of Brownlow Street; Winchester Sketches and Views, 158 prints; Finis, 21 prints; Prints by other Artists, illustrating the Dress, Manners and Customs of Hogarth's period, 13 prints: Caricatures for Hogarth, 3 prints; Against him, 72 prints.

    To give a full account of all the drawings and prints in their various states in this marvellous collection would require a work of several volumes, not a mere cataloguing. The above description, however, will give an idea of its magnitude and importance. Here united, one has the enthusiastic research of Dr. Joly, and that of other admirers of Hogarth, whose collections he at various times acquired.

    Such a collection should find a resting-place in some national or public Institution, where there would be no danger of its being broken up. For the Charlemont volumes Dr. Joly alone paid about one thousand pounds, and high prices were also given for many of the drawings and scarce prints. Such an assemblage of Hogarth's works in all their variations will never again occur for sale; whoever secures it will possess one of the greatest monuments of this great national painter, whom Lamb calls the "Shakespeare of painting."

365 HOGARTH. ANOTHER COLLECTION, *comprising* 250 *prints, many in the* **first state, with later impressions added, to show the variations,** *neatly mounted on drab drawing paper, in four portfolios* 1717-1803 90 0 0

This collection has been made up of *fine clean copies*, with the margins intact; as a rule, Hogarth's early prints are usually found cut down, and damaged by smoke, from the fact of their being framed and hung up in London.

The following are the principal features of this fine set:

Rape of the Lock, *circa* 1727, small outline engraving from a snuff box. Ireland supposed that only three copies of this engraving were taken off; one sold at Gulston's sale in 1876 for £33.
Beggar's Opera, *fine proof before letters.*
Harlot's Progress, *first state with the cross; second, ditto.*
Midnight Modern Conversation, *first state in red.*
Rake's Progress, *first and second set.*
Before and After, *fine impressions.*
Strolling Actresses, *first and second state.*
Sleeping Congregation, *three states.*
Distrest Poet, *first and second state.*
Enraged Musician, *first and second state.*
Marriage à la Mode, *two sets in early states.*
The Times, *with the rare second plate.*

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Hogarth—*continued.* £ s.

Good Samaritan, *fine proof before letters and the small plate underneath.*
——— *fine impression, with the small engraving.*
The Bruiser, *three states.*
Hogarth's Tour, 9 *plates, with letterpress.*

Burlesques upon Hogarth :—
The New Dunciad.
Author run Mad.
Mountebank Painter.
Burlesquer burlesqued.

Plate attributed to Hogarth :—
The French Banquet, or the transports of a Fury at the approaches of Count Lowendahl before Berg-op-Zoom.
London, W. Owen, W. H[ogarth] invent., 1717

This rare plate is not described in any catalogue of the works of Hogarth. Twenty pounds was offered to a former possessor for it. The original engraving in the manner of Callot, from which the design is taken, accompanies it.

366 HOGARTH. Another Collection, *of sixty-seven prints, fine early impressions, mounted in an imperial folio volume, original half binding* 1733-53 12 0

Comprising rare Portrait of Hogarth and Dog, afterwards altered to Churchill as a Bear ; March to Finchley, *the Sunday print*, Dec. 30, 1750 ; Harlot's Progress, *before the Cross and Inscriptions;* Rake's Progress, *before the halfpenny was substituted for the globe in the eighth plate ;* Marriage à la Mode ; Before and After.

The impressions of Hogarth's engravings which one usually meets with are generally of an inferior or more recent printing. The above are mostly first, and, even for first, exceptionally fine impressions. If the above collection should be sold separately, the sum realised would be greatly in advance of that set upon the collection.

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Besides the two suppressed plates, every purchaser will be entitled to a small snuff-box engraving of the same character, which is not yet in any of the Hogarthian collections.

Although bearing the date of 1822, these impressions have been produced within the last twenty-five years. Nearly £1000 have been expended in money and time to render the copies of this issue worthy of the genius of Hogarth, with the result that they are fully equal to those produced early in the century.

371 COOK (T.) Anecdotes of Mr. HOGARTH, and explanatory descriptions of the plates of HOGARTH RESTORED, large 8vo., *calf neat* 1803 1 10 0

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376 HOLBEIN. IMITATION of ORIGINAL DRAWINGS by HANS HOLBEIN, in the Collection of His Majesty, for the PORTRAITS of ILLUSTRIOUS PERSONS of the Court of Henry VIII, with Biographical Tracts [by E. LODGE], published by J. CHAMBERLAINE, atlas folio, *the* **original issue,** 84 *superb plates in tints, engraved by* BARTOLOZZI, *fine copy in old russia, rebacked, gilt edges* 1792 18 0 0

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This is the original work as first published: two, if not more, issues were subsequently made of inferior impressions. The later copies contain some plans and views of Houghton Hall, which are not included in the above original issue, but being merely architectural, they are of little importance.

1026 HOUGHTON GALLERY. A set of prints engraved after the most capital Paintings in the Collection of H.I.M. Catherine II, Empress of Russia, late in the possession of the Earl of Orford, at Houghton in Norfolk, 2 vols. atlas folio, *portraits, and* 133 *plates, with* 28 *plans and elevations of Houghton Hall, red morocco extra, gold borders, gilt edges* 1788 (*about* 1805) 27 10 0

—— *see ante,* WALPOLE.

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1030 ROYAL GALLERY OF ART, Ancient and Modern: Engravings from the Private Collections of H.M. the QUEEN and H.R.H. PRINCE ALBERT, and the Art Heir-looms of the Crown, at WINDSOR CASTLE, BUCKINGHAM PALACE, and OSBORNE, edited by S. C. HALL, 4 vols. impl. folio, **Large Paper,** 144 *most beautiful engravings on* **India Paper,** *half green morocco, gilt edges* *Colnaghi & Co., n. d.* (? 1840-60) 21 0 0

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Ingoldsby, Colonel		
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Ireton, John, Lord Mayor		Ireton
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Jones, Col. John		
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Massey, Maj.-Gen. Edward		
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Middleton, Sir Thomas		
Monk, General George	Sir P. Lely	John Bulfinch
Montgomery, Sir James		
Montrose, James, Marquess of		T. Rawlinson
Morgan, Major-General		D. Gates
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Naylor, James (the Quaker)		
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Newburgh, Lord		Kent
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Pen, Admiral William		Pen
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Stamford, Henry, E. of		
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Alabaster, Dr. William		
Albert, Archduke of Austria	Rubens	Muller
Alexander VII, Pope	Migarard	Schuppen
Allen, Captain Thomas	Kneller	Vanderbane
Andrews, L., Bp. of Norwich		J. Payne
Arundel, Thomas, Earl of	Vandyck	Hollar
Arundel, Henry, Earl of	Vandyck	Lombart
Ascham, Anthony		
Ascue, Sir George		
Austria, Prince John of	Vandermeulen	Troijen
Baltemore, Cecil, Lord		A. Bletling
Beaufort (F. de Vendesme), D. of	Norroit	Nanteuil
Belasyse, John, Lord	Vandyck	R. White
Bellieure, M. Pompone de		Edelinck
Bernard, Richard		Bohom
Belton, Samuel		Faithorne
Boscobel House		
Bridgman, Sir Orlando		R. White
Broughton, Andrew		
Carleton, Sir Dudley	Mierevelt	Delff
Carlisle, Charles, Earl of		Faithorne
Charles, Prince of Wales	Pass	Holland
Charles I, King	Vandyck	Simon
—— and his Queen	Vandyck	Vischer
—— in his afflictions		
Charles II, King	Wising	Vanderworth
—— in 1649	Vandyck	Hollar
——		
——		
—— concealed in the Oak		
—— Catherine, his Queen	Lely	Blooteling
Charles Lewis, Count Palatine of the Rhine		W. Hollar
Charnock, Stephen		R. White
Chigi, Cardinal F.		Larmessin
Christina, Queen of Sweden	Bourdon	Nanteuil
Clarendon, Edward, Earl of	Lely	White
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Coke, Sir Edward		D. Loggan
Coker, Sir Henry		W. Faithorne
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——		Jode
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Milton, John		R. White
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Mordant, John, Viscount		
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Mountague, Edward, Ld. Admiral	Lilly	Blooteling
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—— her Mausoleum		Gaywood
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Selden, John		R. White	
Shaftesbury, Anthony, Earl of		R. White	
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Sidney, Algernon			
Spinola, Ambrosius	Mierevelt	Muller	
Spotswood, John, Abp. St. Andrew's			
Strafford, Thomas, Earl of	Vandyck		
Strangways, Col. Giles		Loggan	
Suffolk, Thomas, Earl of		Ustrache	
Taylor, Jeremy		P. Lombart	
Turenne, Henry, Visc. de	Champaigne	Nanteuil	
Vandyck, Sir Anthony	Vandyck	Pontius	
—— his Lady		W. Faithorne	
Vladislaus Sigismond, King of Poland	Rubens	Pontius	
Urban VIII, Pope	Vouet	Akersloot	
Usher, J., Abp. of Armagh			
Walker, Robert (Painter)		Lombart	
Wallingford, William, Viscount			
Warwick, Sir Philip	Lely	White	
White, Francis			
Whitlock, Sir Bulstrode		Faithorne	
Wich, Sir Peter			
Wildman, John			
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——		R. White	
—— Mary, his Queen	Kneller	Smith	
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